

# MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XII.—NO. 7.

NEW YORK, WEDNESDAY, FEBRUARY 17, 1886.

WHOLE NO. 314.



EDGAR H. SHERWOOD.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 314.

Subscription (including postage) invariably in advance  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER LINE.  
Three Months.....\$30.00 | Nine Months.....\$60.00  
Six Months.....40.00 | Twelve Months.....80.00  
Advertisements for the current week must be handed in by 5 P. M. on Monday.  
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, FEBRUARY 17, 1886.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Office: No. 25 East Fourteenth Street, New York.

WESTERN OFFICE: 8 Lakeside Bldg, Chicago, P. G. MONROE, Gen'l Man.  
PHILADELPHIA OFFICE: 150 South Fourth St., F. VIENNOT, Manager.

## CONTRIBUTORS.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
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Kellogg, Clara L.,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Darnoch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmond Tarte,
Mario Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Hans Balacka,	Galassi,
Lotta,	Arbuckle,	James Lewis,
Minnie Palmer,	Liberati,	Edwin Booth,
Donald,	Ferrari,	Max Treuman,
Marie Louise Dotti,	Anton Rubinstein,	C. A. Cappa,
Geistinger,	Del Puente,	Montegriffo,
Fursch-Madi,	Joelffy,	Mrs. Helen Ames,
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Zelle de Lussan,	Hope Glenn,	Hermann Winkelmann,
Blanche Roosevelt,	Louis Blumenberg,	Donizetti,
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Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Calixa Lavalée,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro,
Frank Abt,	George Gemünder,	Carl Faeltel,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobson,	Van Zandt,	Carl Millocker,
J. O. Von Prochazka,	W. Edward Heindendahl,	Lowell Mason,
Edward Grieg,	Mme. Clemelli,	Georges Bizet,
Eugene D'Albert,	W. Waugh Lauder,	John A. Broekhoven,
Lili Lehmann,	Hans von Bülow,	Anton Seidl,
William Candidus,	Clara Schumann,	Edgar H. Sherwood

WE cannot forbear calling the special attention of our readers to the charmingly-written description by our Vienna special correspondent of Rubinstein's last pianoforte recitals in that city. The article gains special value through the fact that the author, Mr. Henry Woelhof, is a gifted young American who for the past two years has been devoting his time to finishing, under the best masters, his musical studies in general and to pianoforte playing in special. The criticism and judg-

ment of one so fit and able to discern are, of course, of far greater importance and correctness than that of the usual newspaper correspondent. Through illness the writing of Mr. Woelhof's article was delayed a few weeks, but we hope that although coming a little *post festum* it will prove acceptable to our readers.

THE Cincinnati Philharmonic orchestra has received a donation of \$5,000 as a fund to purchase a complete set of wind instruments of the best quality (new pitch), to be used by the orchestra, and part of the sum to be used for the purchase of a musical library.

The names of the subscribers are:

Mr. William Stichtenoth, Jr. \$1,000  
Mr. Howard Hinkle.....1,000  
Mr. Peter Rudolf Neff.....500  
Mr. Lucien Wulsin.....500  
Mr. Charles P. Taft, Jr.....500  
Mr. Alexander McDonald.....500

and smaller amounts subscribed by other gentlemen. There are certainly some very liberal people among the musical amateurs of Cincinnati.

IT seems necessary to us to call the attention of our out-of-town readers and the musical critics of our exchanges to the fact that the German opera performances they are going to hear next month are not identical with those given at the Metropolitan Opera House here. Some of the leading artists, like Frl. Lehmann and Brandt and Herr Stritt, have declined to become members of the traveling company; the orchestra will only consist of part of the one used here; not a stitch of the scenery and rich costumes owned by the Metropolitan Opera House management will accompany the traveling German opera, and, above all, the leading spirit of the Metropolitan Opera House performances, Herr Anton Seidl, will not be of the party, though only works will be heard that have been studied under his guidance. Under these circumstances the critics in the various cities in which German opera will be given will please not judge the new organization from the standard they are likely to have formed in their minds after having heard so much about the excellences of the New York performances. And after all our friends outside the city may not have the opportunity at all to hear opera in German, as Mr. Grau's scheme may fall through.

THE MUSICAL COURIER was the first journal in New York which, in an account of a complimentary supper to Herr Seidl, gave the news that that gentleman, "who has been asked by Frau Wagner to be one of the conductors at the Bayreuth festival next summer, also announced that he intended to give this winter a grand concert in aid of that festival, which, in the interests of the good cause, he hoped would be attended by the lovers of Wagner's music in the city." This promised concert will take place at the Metropolitan Opera House on Saturday night, the 27th inst., and we hope that it will be largely attended, so that the profits which are to be derived from it will show a nice sum to the credit of the Bayreuth fund. From an artistic point of view the concert will be interesting, inasmuch as it will give a chance to judge Herr Seidl, who is so far known here only as a great operatic conductor, also as an interpreter of symphonic works. The program for the occasion is a very interesting and admirably selected one, which reads as follows:

Eroica Symphony.....Beethoven  
Charfreitagszauber (Good Friday spell) from "Parsifal".....Wagner  
Siegfried's Death, from the "Götterdämmerung".....Wagner  
Leonore Overture.....Beethoven  
Trio from the third act of the "Götterdämmerung".....Wagner  
Vorspiel and Liebestod, from "Tristan und Isolde".....Wagner  
Centennial March.....Wagner

The soloists who have volunteered their services for the occasion are Frau Kraus, Frl. Lehmann and Brandt and Herr Stritt.

THE correctness of our conviction and statement based thereon that Philadelphia is the most unmusical of the larger cities of the United States has so far not been called in question, not even by the Utopian Club. But if another proof of its truth were needed it would only be necessary to quote from the criticisms that were furnished by the Philadelphia daily press during the stay in that city of the German Opera Company. Not satisfied, however, with the laurels their critics earned on that memorable occasion, some of the more enterprising Philadelphia journals have even sent over their representatives to the first production here of "Rienzi," and we cannot refrain from reprinting for the special delectation of our readers what one of the Philadelphia critics in the *Evening Item* has to say about Wagner's weakest work:

From any theatrie point of view this is a spectacle—we will not say pure

and simple, but wrought and rampant. It appeals to the eye continuously with its masses and its movements, and it is a spectacle

SET IN A TORRENT

which sweeps it along with a clamor of concord that knows little variable-ness. It is quite true that we have not reached in "Rienzi" the perfected declamation which Wagner has evolved from the primal *recitativo secco*.

It is also true that the consecutive tones do lapse occasionally into something like melody, and the simultaneous tones are not yet indicative of the full flower of the *symphonismus*, but there is from the first to the last a magnitude of utterance, a trumpeting resonance, that very plainly heralds the reformer. The only attempt to transcend in clamor the *finale* of the second act that was probably ever made was made in this same opera in the grand *ensemble* of the third act, in which the orchestra is supplemented by a brass band on the stage and by the ringing of bells as an accompaniment to a battle hymn. And, as if this were not enough, the gladiators drum upon their shields with their swords. It was Scudo who called this a *poor* *pourri* of tonal hideousness. But this is unjust. The movement of the music itself is not without form and it is anything but void. Its excessiveness is one thing, and its rhythmic and melodic structure another.

Much of it is no doubt mere fanfare, but there are measures of beauty and strains of meaning, and were it not for Wagner's organic obliviousness of *duration*—that is, of time in the abstract and not in the musical sense—and had he not repeated his phrases to wearisomeness whenever he gives them to the brass, the heaviest portion of this opera would have been climaxes instead of calamities.

EDMUND C. STANTON.

IT is but very rarely the case that the manager of a great enterprise, such as the German Opera Company at the Metropolitan Opera House, is so universally well liked and so highly esteemed by everybody, without exception, as is Mr. Edmund C. Stanton. That such is his enviable position may be seen by the following generous and well-meant letter, which was addressed to Mr. Stanton on last Tuesday night by the entire company:

Edmund C. Stanton, Esq., Director Metropolitan Opera House Company of New York:

HONORED SIR—In order to express the feelings of admiration and respect which we entertain toward you, and to show our gratitude for your uniform kindness and never-failing courtesy toward us during this season, we, the undersigned, artists and members of the Metropolitan Opera House Company, beg for permission to tender to you a testimonial performance at such time as may meet your approval.

Anton Seidl, Walter J. Damrosch, Lilli Lehmann, Marianne Brandt, Auguste Seidl-Kraus, Marie Kraemer-Wiedl, Carrie Goldstick, Ida Klein, Helen Eschenbach, Helen Brandt, Marie Bonfanti, Bettina de Sortis, Eloi Sylva, Albert Stritt, Adolf Robinson, Emil Fischer, M. Alvary Achenbach, Alexander Alexi, August Kraemer, Josef Staudigl, Otto Kemnitz, J. Dwor, sky, Carl Kaufmann, P. Lehmler, Emil Sanger, C. F. van Heil, T. Habelmann, Frank H. Damrosch, Henry Dazian, F. Oppfermann, M. Gould, F. Russell, H. E. Hoyt, A. S. McKay, James Stewart, Jr., A. J. Bradwell, A. D. Peck, H. M. McLaren, G. R. Chipman, W. T. Hall, A. A. Arment, H. E. Zinn.

New York, February 9, 1886.

With a modesty which is also characteristic of the man, Mr. Stanton declined the generous offer, and the pecuniary benefits it no doubt would have helped him to reap, in the following amiable and sincere words:

New York, February 11, 1886.

To Herr Anton Seidl, Fräulein Lehmann, Fräulein Brandt, Mr. Walter J. Damrosch, and the Artists and Members of the German Opera:

I am profoundly touched by the tender of a testimonial performance embodied in your communication of February 9. The handsomest results that could follow the projected representation would not convey to me more grateful testimony of your appreciation and good-will. I am sure that my feeling in this respect is shared by the directors of the Opera House Company, whose representative I am and whose support and encouragement give me my sole claim to the regard of which your communication is so kind an expression. Having acted, however, in a representative capacity, I do not feel that I am entitled to receive such an individual mark of your esteem as you propose, and I am satisfied, moreover, that at the close of a series of performances distinguished by so much hard and successful work on your part, acceptance of your invitation would impose on you an unwarrantable tax. Permit me, therefore, to decline it with the assurance that the proffer will be remembered as the pleasantest of many pleasant incidents of the current season.

Very sincerely yours,

EDMUND C. STANTON.

## RUDOLPH ARONSON WINS.

THERE must be no misapprehension regarding the victory which Mr. Rudolph Aronson has won in the suit brought against him by Ralph Anderton, Jr., to restrain the transfer of 456 shares of the stock to Mr. Aronson. Justice Lawrence holds that the issue of 200 shares was duly ratified by the stockholders, and that the issue of 256 shares is void for technical reasons. He expressly exonerates Mr. Aronson from wrongdoing on this score, for while Mr. Aronson was entitled to the stock, the necessary formalities were not observed in its transfer. This can be easily rectified now, and Mr. Aronson thus secures a substantial victory. Nobody who knows aught of the circumstances ever doubted the solidity of his position on these matters. It is to be hoped that those who sought to oust the man whose brain built the Casino will now see themselves as others see them. Of those who tried to capture the result of Mr. Aronson's hard labor, J. D. Fish is in the Auburn State Prison, F. Ward in Sing Sing, Tobey under indictment. It was a strong combination, but it did not work. We congratulate Mr. Aronson.

—The Quartet (string) Club, of Ottawa, Can., give during this month four chamber-music concerts (second season of same). Miss Annie Lampman, vice-president of the Music Teachers' National Association for Ottawa, will play Schumann's quintet for piano and strings, Henselt's piano concerto, and the club, led by M. Boucher, a most genial violinist, will give quartets by Haydn, Beethoven and others.



## Rubinstein in Vienna.

[BY OUR SPECIAL CORRESPONDENT.]

WHEN Rubinstein brought his colossal task to a close some days ago in the Saal Bösendorfer the excitement ran high. Five hundred élèves and musicians, to whom the pianist had given *gratis* repetitions of his seven recitals, were impressed with the auspiciousness of the moment, as well as oppressed with feelings of gratitude, to which they were determined to give vent. The occasion was an auspicious one, for it marked the triumphant accomplishment of one of the greatest achievements in the history of pianoforte playing. I was about to add it was furthermore of momentous interest, because in the last mournful cadence that had fallen upon the ravished ears of these five hundred privileged mortals the last tones of Rubinstein's Swan Song had been heard. But my pencil halts. I must not make a high-sounding phrase at the expense of truth. We have been taught by the poets to associate something of a certain strange beauty with this dying song of the swan, and Rubinstein's last recital was the most unbeautiful perpetration that can well be imagined—barring several isolated numbers of the program. The master's patriotism had led him to fill out this entire program with compositions by Russian composers—followers of what I think he terms "die Jung-Russische Schule."

The recital opened uniquely, grandly, with a dozen of Chopin études, played by Rubinstein at a single sitting, in a manner so superb, so entirely *sans pareil*, that words fail me for description. Had he ended here it would have been a swan's song, indeed. Perhaps, however, it was well that the growlings of the Russian bear followed, for they partly erased the beautiful impression made, and thereby made us more reconciled to the thought of parting. Were I to give a list of the composers represented on this Russian program, in the order of their respective merits, the result would be about as follows: Anton Rubinstein, Tchaikowsky, Glinka, Nicolas Rubinstein, Rimsky-Korsakoff, Liadoff, Cesar Cui, M. Alex. Balakireff. Fortunately for our nerves and ears, Rubinstein played them in nearly the reverse order. I could not help thinking that he might have gone a step farther in his consideration by entirely omitting some of the monstrosities of his brother-composers of the modern Russian school (such as the barbarous Oriental fantasia "Islamé," by Balakireff, a veritable pandemonium of hideous noises, and, in lieu thereof, playing a larger share of his own works. They tower heaven-high over the others, and yet the composer, Anton Rubinstein, was represented by a single sonata (F major), a theme with variations (from the C minor sonata), and a scherzo (from the A minor sonata). No doubt that this singular crucifixion of self was induced by true and laudable modesty; but there is a bare possibility that respect (or disdain) for the Vienna critics was at the bottom of it.

The latter have always been loud (perhaps indiscriminately so) in their praises of the pianist Rubinstein, but harsh and unjust in their treatment of the composer. Having shown, in my letter of last April, on the "production of Nero," how, without mercy, Rubinstein's opera was led to slaughter by the united forces of the Vienna musico-critical press, it would, no doubt, interest your readers to hear how differently the virtuoso Rubinstein is judged by the same men. The limited amount of space at my disposal, however, forbids that I make even brief quotations from the flowery effusions of Messrs. Hanslick, Helm and their confrères, and I continue with my account of the occurrences at the close of the seventh recital. Achieved was the marvelous work. The last chords of the last piece on the program—Nicolas Rubinstein's "Valse"—had scarce been struck, when they ungloved their hands and cleared their throats—the privileged, grateful five hundred. They had been the recipients of a great gift. Evidently they appreciated the magnificent generosity of Rubinstein. Evidently they had made up their minds that there was a duty now to be performed. And they performed it well. Applause so deafening, bravos so ringing, had scarce reverberated in the Saal Bösendorfer before. Remember that four-fifths of the five hundred were young ladies—naïve and unsophisticated, as only German young ladies can be. They cheered; they shouted "Hoch!" in all pitches, from the deepest contralto, to the most piping treble; those that could crowded about the platform to get a nearer glimpse of the shaggy-maned artist; the others took to the benches; they stood there on tip-toe, clapping their little hands red and waving their handkerchiefs from their elevated positions.

When Rubinstein returned and prepared to play an encore in response to the well-meant ovations of his youthful admirers, there was a sudden cessation of the *Spektakel*, and when the master, with fiery impetuosity, dashed into the octave passage which forms the introduction to Schubert's "Erl King" (Liszt's arrangement, of course), a chorus of subdued and delighted "ahs!" was audible for a moment. Then followed a breathless silence, which was only broken by the same chorus of hushed bravos when Rubinstein made a transition (in itself a masterpiece of subtlety and art and poetry) from the touchingly-delivered recitative, "And in his arms the child was dead," to the opening chorus of Beethoven's "Ruins of Athens March." How Rubinstein performs these two pieces is well known. Where is the pianist that can equal him in the crescendo and diminuendo he produces in the march—in this most wonderfully, most perfectly graded swelling, from the faintest pianissimo to a forte absolutely appalling in its power, and then again subsiding from a grandly-wrought-up climax to a cadence "so soft that nothing seems to stand 'twixt it and silence?" And who, again, can do the "Erl King" after him? Pauline Luca, alone! They are equally great in their interpretations of Schubert's immortal song

—he, the master of impassioned piano-playing; she, the queen of dramatic song. Where both artists excel to a remarkable degree is in giving a distinct characterization to each of the three melodies; the voice of the father, that of the terrified child and the seductive strains of the siren. The "Erl King," as well as the "Turkish March," was played by Rubinstein on this special occasion with even greater éclat than at the public concerts. This was, again, the case with the gratis repetitions of his seven programs. As representative of the leading American musical journal, your correspondent, as a matter of course, was a "privileged character" at both the public and private recitals, and I noticed that Rubinstein always played with a little more inspiration for his youthful guests than for the paying audiences in the Musikvereins Saal. Indeed, at each of his appearances in the Saal Bösendorfer, he acted more like a man who was being immensely favored, than like the princely donor he in reality was. In the complete *Ergebenheit* of his bows, on coming upon or leaving the stage, in his quick recognition of every round of applause, in every way that he could, he showed his consideration for the earnest, attentive student-audience. He even went so far, at the close of one or two of the recitals, as to throw *Kusskündchen* at the young ladies. I leave it to your imagination to picture his comical, deliciously-awkward execution of this piece of gallantry. On the afternoon of this farewell recital he had again turned the heads of the fair Conservatoristinnen with an unusual excess of amiability. I am sorry to chronicle it as a fact that his present attentiveness was destined to be rewarded with the basest ingratitude. It seems that a committee of élèves and professors from the Conservatorium had prepared a "scene" that was to be enacted at the conclusion of the recital and in which speeches by the veteran teacher of the Conservatory, Professor Dachs, and the youthful pianist, Ilonka Eibenschütz, and the presentation of a laurel wreath figured prominently. Now, it is well known that Rubinstein is a hater of just such scenes and particularly of laurel wreaths. It was only recently that he refused to receive one of these well-meant offerings, accusing the embarrassed "presenter," before the whole audience, with "Lassen Sie doch solche Dummheiten?" ("Why do you commit such stupidities?") The moment, therefore, that he noticed forebodings of danger on the present occasion, he fled in dismay, but was brought back in triumph by some of his friends, and then, seeing further escape impossible, underwent the ordeal with good-humored resignation. This time he not only forgave the *Dummheit* of the laurel wreath, but kissed the wonder-child at the conclusion of the little speech of thanks she had delivered so prettily, and with so much sincerity. After Professor Dachs had spoken, Rubinstein addressed the pupils as follows: "It is in me to thank you for your good-will, for the indulgence you have shown me, and for your patient, earnest attentiveness."

So ended Rubinstein's farewell concert in Vienna. Now a word of brief mention regarding the six that had preceded it. Your readers will have formed an idea of the immensity of Rubinstein's undertaking from the full programs you recently published. The number of pieces played by the pianist at these seven recitals (without notes, as usual) exceeded 180, and that counting the sonatas and larger works as single compositions. And this stupendous task not once, but thrice executed! Do we marvel, admire, or shudder at the thought? I said, "thrice executed." By way of explanation I hasten to add that Rubinstein, in addition to his performances at the Musikvereins-Saal and the Saal Bösendorfer, gave a sort of private rehearsal on the morning of each of his concerts to a circle of friends and followers, in his apartments at the Hotel Erzherzog Karl.

Rubinstein has never posed before the public as an "educator." So, on the present occasion his recitals were announced simply as a "cyclus of pianoforte recitals." The suffix "historical" was wanting; nevertheless the construction of the programs left it to be implied, and, therefore, the criticisms that have been passed upon certain sins of omission, in the total ignoring of composers like Brahms, Saint-Saëns, Heller and others, are not without justice. With Rubinstein this was doubtless a matter of opinion, for unworthy personal motives it would be impossible to ascribe to so generous and noble a nature. The first recital was devoted to the pianoforte literature of the seventeenth and eighteenth centuries. It included the primitive beginnings of the Englishmen, William Byrd and John Bull—the quaint and infinitely more interesting character-pieces for clavichord by the French and Italian composers, François Couperin, Jean Phil. Rameau and Dom. Scarlatti—and lastly portrayed the surprising progress and development of the Germans, from Sebastian Bach and Händel to Phil. Em. Bach, Haydn and Mozart. The "Glanznummer" of the entire program was Bach's chromatic fantasia and fugue—another of Rubinstein's truly monumental performances.

The second of the series was a Beethoven recital. Eight sonatas were played in the following order: 1, op. 27 (C sharp minor); op. 31 (D minor); op. 53, op. 57, op. 90, op. 101, op. 109, op. 111.

Eight sonatas—such sonatas!—rushed through by Rubinstein, tempest-like, one after the other, with only a breathing-spell of barely ten minutes between the "Appassionata" and op. 90! It was monstrous, cruel! I am an ardent worshipper of Beethoven, and I have some faint recollections of how grandly Rubinstein interpreted several of the sonatas—notably the "Waldstein," "Appassionata," and op. 111—but I also remember that my head swam and that I hailed the close of the performance with joyful relief.

If the effects of this overdose of Beethoven were bad, decidedly bad, I recall the Schumann and Chopin evenings (recitals IV. and

VI.) like the pleasant memories of so many hours spent in delicious, well-nigh unalloyed enjoyment. The only faults that marred the pleasure of listening to Rubinstein's playing, not only at these, but at all of the recitals, were the frequently too rapid tempi of fast movements; the blurred, uncertain, technical execution resulting from these wild, headlong flights; and, at times, a certain barbaric "Wüstheit" of tone in fortissimo-playing. I make this criticism with little fear of contradiction. But lest it may need "propping up" in some of its essential points, I will quote an opinion that was recently passed, in a social circle here, by one certainly well qualified to judge, viz. by Rubinstein himself. He said: "You see, gentlemen, when I play my Beethoven, or my Chopin, in this way a whole evening, my inspiration increases to such an extent that, unconsciously, I grow faster and faster, so that, as a matter of course, much is slighted. I am even convinced that with the notes that I allow to drop under the piano when at the height of my excitement (*Spiel passion*), other pianists would be enabled to give the finest concert."

What refreshing candor in this good-natured self-criticism! At the fifth recital Rubinstein illustrated the development of the so-called "brilliant" (virtuoso) school of pianoforte-playing in the performance of selections from the works of Clementi, Field, Hummel, Moscheles, Henselt, Thalberg and Liszt. Here again, as, for example, in the Sixth Rhapsody and the sensational bravura pieces, "Don Juan" and "Robert the Devil" fantasies, the stormer Rubinstein launched forth perfect hurricanes of recklessness, while in the more reposeful numbers (among them a group of beautiful elegies by Henselt, several "Consolations" by Liszt, and the same composer's transcriptions of the Schubert songs, "Hark, Hark, the Lark," and "Auf dem Wasser zu Singen"), the dreamer, the poet Rubinstein, sang himself into all hearts by the entrancing beauty of his playing—now suddenly become so toned down, so gently persuasive, that in contrast to the rushing gales that had gone before it seemed like unto a zephyr-like flight through ethereal regions.

This same delightful Rubinstein we heard again at the third recital (devoted to compositions of Schubert, Weber and Mendelssohn—a red-letter day for the ladies); and the same great qualities, beauty and many-sidedness of touch, ideal, conception, and a truly singing tone, that are his to such a pre-eminent degree, that he always exhibits to the best advantage in *slow movements*, that had thrown a halo of genius about his interpretations of the Beethoven adagios, the Chopin nocturnes and preludes, the smaller Schumann pieces—"Bird as Prophet," "At Evening," and "Warum"—they now made gems of the purest water of the delicious "moment musical," and caused the faded "songs without words" to bloom up under his fingers like fresh blossoms.

In Weber's "Invitation à la Valse" and "Polacca Brillante" in E, the tempi were again greatly overhastened; there was much "Hudeln" and, consequently, much loss in effect. Nevertheless, both performances were full of the highest interest. For just such movements give Rubinstein the best opportunities for displaying other of his many great virtues. Among these I will only mention the vigorous, rhythmical life always pulsating in his playing, and the introduction of numerous original and strikingly beautiful pedal effects.

To sum up. Rubinstein fatigued, bewildered, delighted us by turns. But, taken all in all, the remarkable "cyclus" will be for many years a luminous light in the memories of all who in it were privileged to hear, for the last time, at the zenith of his fame, in his full greatness, the master-pianist of our time.

H. W.

VIENNA, JANUARY 2.

## FOREIGN NOTES.

...The three operas which Ponchielli left unfinished are "Suor Teresa," "Imori di Valenza," and "Olga."

...Miss Marie Van Zandt, as announced per cable, has signed an engagement with the Imperial Opera, Berlin.

...Mr. J. H. Mapleson has, it is stated, arranged to take his American Italian Opera Company to the Alexandra Theatre, Liverpool, in the autumn.

...The young German piano virtuoso Emil Sauer, who has so quickly attained an enviable reputation, played in Paris on the 16th ult. with very pronounced success. Both the special invitation he received to play and the success are, under the present circumstances existing in Paris, not a little distinction for a German. Herr Sauer's next engagements are at Magdeburg, Halberstadt, Hanover, and several cities in Silesia.

...On January 25th, at Brussels, the first performance took place of "Les Templiers," a five-act opera, by Litolf. It will be remembered that Brussels first produced Massenet's "Herodiade" and Reyer's "Sigurd." The composer has for some weeks been personally directing the rehearsals. The subject is the condemnation and burning of the Knights Templars in Paris at the beginning of the fourteenth century in the reign of Philippe the Fair. The heroine is Isabella, the daughter of that monarch, afterward the wife of Edward II. of England. The scenery and dresses were splendid. The score of "Les Templiers" is the work of a master, albeit it is rather after the manner of the French school. The composer is well known through his overtures entitled "The Girondins," "Maximilien Robespierre," the "Concerto Hollandais" and sundry symphonies, &c. The scene is laid in France early in the fourteenth century, and the play is full of dramatic incidents and picturesque activity. The performance on the 25th, which the Queen attended, was under the direction of M. Joseph Dupont, and it was in every way excellent.

## PERSONALS.

**MR. EDDY IN TOWN.**—Mr. Clarence Eddy, the well-known Chicago organist, was in New York on last Friday, when he attended the Philharmonic public rehearsal and paid us a pleasant call. Mr. Eddy had come over on purpose to open a new Roosevelt organ at the First Presbyterian Church, New Brunswick, N. J., on Thursday evening, when he played a very interesting and well-selected program.

**OVIDE MUSIN.**—Ovide Musin, the Belgian violinist, seems to meet with the same success on his tournee that he achieved here in New York. He gave three concerts at Montreal, which were exceedingly well attended, and he was treated very enthusiastically by the Municipal Band, under the direction of Arthur Lavigne, which played a serenade before Mr. Musin's hotel. At Quebec Mr. Musin was tendered a reception by the Musical Club. He gave two concerts at Toronto and returns there on the 1st of March. On the 4th prox. he will appear at the Apollo Club, of Chicago, at which city he also played last week, when the Chicago *Tribune* said of him:

The second of the Musin concerts, Saturday afternoon, brought out much more clearly than the first the merits of the company and particularly of Mr. Musin himself. This artist is unquestionably one of the very best, if not absolutely the best, popular violinists heard in this country.

From Chicago Musin goes to Detroit, Cleveland, Buffalo, Toronto, London and Hamilton, and he intends to return to New York by the 6th prox., when he will become a member of the "Concerts Artistiques" organization.

**CAMPANINI.**—Signor Campanini, who has for some time been in involuntary retirement, has signed an engagement to appear in "Mefistofele," at the San Carlo, Naples.

**PATTI.**—Mme. Patti, is still ill in Paris, and has paid forfeit for all the non-fulfilled engagements whose managers have been mean enough to ask it.

**CINCINNATI FESTIVAL ARTISTS.**—The artists engaged for the coming Cincinnati May Festival are: Frl. Lilli Lehmann, Miss Emma Juch, Mme. Hastreiter, Mme. L'Allemand and Messrs. Candidus and Whitney.

**MR. GAILLARD.**—The celebrated French baritone M. Gaillard has recently paid a visit to Signor Verdi, and also to the latter's publisher, the Chevalier Ricordi. He interviewed both as to Verdi's alleged new opera "Iago," and he has given the result to *L'Opinion*. If M. Gaillard's account be correct, it seems that one serious difficulty prevents the production of "Iago" on a large stage; that is to say, it is written entirely without choruses, and for a quartet of soloists only. Verdi naturally hesitates to risk his fame in this drawing-room style of opera, and the work is, it is said, probably destined to become a posthumous one.

**DORÉ'S MUSICAL FRIENDS.**—A striking instance of the union of a strong taste for music with a passion for the fine arts is to be found in the subject of one of the liveliest and brightest of recent biographies—Gustave Doré. Jealous of contemporary painters and sculptors, he harbored no such feelings toward musicians, and reckoned among his intimate friends and frequent guests Rossini, Gounod, Liszt, Pauline Viardot, Alboni, Faure, Nilsson and Patti. Doré himself was a much more than average amateur. He played the violin with considerable taste and spirit; Rossini styled him *un tenorino charmant, s'il vous plaît*; and by his clever jodeling and excellent imitations of leading artists he often delighted and entertained his musical friends. Music would sometimes go hand in hand with work in his case, and he has been known to quit his drawings in order to play a maddening polka for his friends to dance to, and then, laying down his violin, to return to his task in the corner of the studio. Finally, we read that, not content with musical boxes, he took a delight in mystifying his guests with musical decanters.

**POPPER AND MENTER DIVORCED.**—The tribunal at Vienna has recently pronounced a decree of divorce in the marriage contracted in 1872 between the violoncellist David Popper and the pianist Sophie Menter.

**MONUMENT TO MAAS.**—A fund is to be raised in England to erect a monument to Joseph Maas and to found a Joseph Maas scholarship for the training of tenor voices. This fund will doubtless be a large one, for the deceased artist was a universal favorite.

**DEATH OF TICHATSCHEK.**—The death is announced of the German tenor, Joseph Tichatschek, who was long regarded as one of the greatest lyric artists of his time. He sang the principal parts in Wagner's works at Dresden, from "Rienzi" to "Die Meistersinger," and more than satisfied the exacting composer. Tichatschek preserved his voice to a late age and was past sixty when he finally quitted the stage. Joseph Alois Tichatschek was born at Oberwerkelsdorf, in Bohemia, on July 11, 1807, and was the son of a poor weaver. He belonged to the Dresden court opera from 1837 until 1872, when he was pensioned by the government.

**A LISZT SCHOLARSHIP.**—In order to perpetuate a memorial of the approaching visit of the Abbé Liszt to England (his first visit these forty-five years), several leading musicians have organized a subscription to found a Liszt scholarship at the Royal Academy of Music. Over £140 has already been contributed by twelve gentlemen. Mr. C. A. Barry, of Gloucester Lodge, Lawrie Park, Sydenham, is the honorary secretary; Mr. Alfred Littleton, of Novello's, is the honorary treasurer, and Messrs. Walter Rache, Beringer, Coenen, Dannreuther, Gold-

schmidt, Hallé, Hartvigson, Walter Macfarren, Osborne, Schloesser and Westlake form the committee.

**JOACHIM'S SUCCESS.**—In spite of the great anti-German agitation, Herr Joachim has won quite a success in Paris. He gave a quartet concert at the Salle Erard, and on Sunday following he played at the Colonne concert the Mendelssohn concerto and the romance from his own "Hungarian" concerto, and was on both occasions overwhelmed with applause.

## HOME NEWS.

—Mr. Franz Rummel will give two recitals of piano music at Steinway Hall on the afternoons of February 24 and March 3.

—F. E. Davis has just severed his connection with the Mendelssohn Quintet Club as advance business manager and is now at liberty.

—Miss Augusta Lowell is giving a series of organ recitals at the Church of the Incarnation, corner Madison-ave. and Thirty-fifth-st., on Tuesday afternoons at 3 o'clock.

—The St. George's Glee Club will give its last concert of the season at Chickering Hall on the 25th inst. The club will be assisted by Mrs. Blanche Stone Barton and Master Macfarlane.

—A cyclus of three musical lecture matinees, accompanied by piano recitals, with a synopsis of each composition rendered, are being given in the aula of the Peoria High School by Prof. W. Waugh Lauder.

—The route of the Mendelssohn Quintet Club is Elgin, Ill., to-morrow; February 19, Pontiac; 20, Springfield, Ill.; 22, Canton; 23, Peoria; 24, Godfrey; 25, Jacksonville; 26, Decatur, and 27, Bloomington.

—It is definitely settled that "The Mikado" will be brought back to the Fifth Avenue on March 1. The same evening the 200th performance will be celebrated. After "The Mikado" "Princess Ida" will be revived at the same theatre.

—Mr. John Lavine is to have a testimonial concert. It will take place at Steinway Hall on Saturday evening under the auspices of a committee of gentlemen, including Mayor Grace, Messrs. S. B. Mills, C. A. Cappa, P. S. Gilmore, William Steinway and John D. Crimmins.

—A complimentary concert will be tendered to Mr. Carl Alves, the well-known singing teacher, by his numerous pupils at Steinway Hall to-night. Among those who will appear is Miss Ottilie P. Bischoff, the charming soprano, who successfully made her debut last season.

—Mr. S. N. Penfield will direct the next concert of the New York Choral Union, to be held at Lyric Hall on Friday evening. Among those who will appear are Miss Pauline Adele, soprano; Miss Laura Carrol Dennis, contralto; Mr. Edward Schultze, tenor; Mr. Disney Robinson, basso, and Mme Adolphe Kallnitz, pianist. There will be a chorus of about fifty.

—Mr. Carl V. Lachmund, of Minneapolis, last week gave an historical piano recital, with instructive conversation, at the music parlors of Dyer & Brothers. The program embraced the period from Scarlatti to Beethoven and Hummel, and the names of these three composers appear on it, with those of Händel, Haydn, Bach, Clementi, Mozart, Dussek, Cramer, Field and Czerni.

—"The Mikado," in a German translation by Herr L. Ottomeyer, was given for the first time at the Thalia Theatre on last Friday night before a crowded house. The performance was a good one. Herr Lube was the *Mikado*, Frl. Meffert *Yum-Yum*, Herr Schütz *Nanki-Poo*, Herr Rank *Ko-Ko*, Frl. Engländer *Pitti-Sing*, Frl. Berger *Peep-Bo*, Herr Junker *Pook-Bah* and Frau Haberich *Katisha*.

—Mr. Michael Banner, the young violin virtuoso whose admirable performances have had frequent recognition in this place, is to take part in a concert tendered him by many of his friends, and to occur at the University Club Theatre to-morrow evening. Misses Emily Winant and Maud Morgan, Mme. Madeline Schiller and Mr. Toedt have proffered their services, and will be heard on the occasion.

—Nearly all the boxes and orchestra seats for the complimentary testimonial concert to Miss Emma Thursby, to be held at the Metropolitan Opera House on the 23d inst., have been taken by the committee of two hundred well-known ladies and gentlemen. There will be an orchestra of seventy, led by Mr. Walter Damrosch. The soloists who will assist Miss Thursby will be M. Eloi Sylva, Herr Josef Staudigl and Mr. Richard Hoffman. The artists, Messrs. F. S. Church and C. Y. Turner, have made drawings for the program, that of the latter being a portrait of the beneficiary.

—A meeting of the professional musicians of Boston, Mass., will be held in the large banquet-room of the Hotel Brunswick on Friday evening, at eight o'clock. The questions to be discussed at this meeting relate to the conference of the Music Teachers' National Association in Boston this summer. The invitation to attend Friday evening's meeting is signed by the following well-known musicians: Charles R. Adams, John S. Dwight, Julius Eichberg, Stephen A. Emery, Carl Faelten, Arthur Foote, Junius W. Hill, B. J. Lang, Calixa Lavallee, Louis Maas, George L. Osgood, J. C. D. Parker, Carlyle Peter-silea, E. Tourjee, George E. Whiting, S. B. Whitney, Carl Zerrahn.

## Edgar H. Sherwood.

**MR. EDGAR H. SHERWOOD**, the subject of our

portrait this issue, is a well-known American composer. Several of his recent piano-works "Grand Menuet" (in A flat), "Polonaise" (A minor), "Anemone" (rondeau), &c., have brought him more prominently than ever before the general public, as a number of artists have added the "Menuet" to their *répertoire*, and are using his later compositions extensively in their teaching.

Mr. Sherwood was born at Lyons, N. Y., in 1845, and is the youngest of two sons of one of the leading lawyers (when living) of Western New York, his father, Hon. Lyman Sherwood, having been elected to the Senate, and also held the reponsible office of judge and surrogate for the county of Wayne several succeeding terms.

Mr. Sherwood early studied music with other educational branches, having little thought of pursuing the art as a profession.

The violin was the instrument first chosen by him, and at the early age of four years he accompanied his brother, Rev. L. H. Sherwood (father of the gifted pianist, William H. Sherwood), in many lighter pieces by Mozart, Praeger, and other authors, much to the amusement of guests at his parents' residence, admiring acquaintances and neighbors. Upon one occasion, several years later, Dr. Lowell Mason, who was at the time visiting his brother at Lyons, strongly advised a musical career for the boy; but the legal mind of the judge could not be brought to entertain the idea, and medicine was chosen as a profession, and the year 1861 found our pianist a student of compound mixtures and complex digestions, in the office of Dr. Nelson Peck, a leading physician of his native town.

The clarion tones of war had charms for the lad, and the year 1862 had not aged many months when he enlisted in a company of infantry bound to the "front." The consent of his only surviving parent (his father) was given under the supposition that there was little chance for a permanent engagement with the army for so slight and youthful a stripling; but, though offered an honorable discharge on three different occasions—once by Governor John A. Dix personally, on account of his delicate appearance—he remained connected with the army until after the close of the war (1865), and returned North too late for a last farewell from his father, who had passed to his grave one month before the son could reach his home.

Thrown upon his own resources by the death of his parent, Mr. Sherwood at once chose music as a profession and commenced a thorough course of study and practice upon the piano-forte.

His first venture at teaching was in a seminary, at Dansville, N. Y., where he made many friends and had decided success.

His career as an instructor has been one of unusual usefulness, and many pupils, prominent in musical circles of different cities, attest to his faithful and friendly interest and the value of his methods of teaching.

Mr. Sherwood has lived in several of our larger cities, including New York and Chicago; yet "The Flower City" (Rochester, N. Y.) has been more continuously his place of residence, and he is now busily engaged in the pursuit of his profession in that city.

As a pianist Mr. Edgar H. Sherwood has won golden opinions from the public and the press, although delicate health, due largely to his exposures and hardships in the war, has prevented him from extended concert tours that would have made him and his works better known to the general public.

## Thomas Popular Concert.

**LAST** Tuesday night, at the occurrence of the fifteenth of the Thomas Popular Concerts, the Academy of Music was well filled in spite of the heavy rain that poured down all evening and certainly kept away a good many that otherwise would have come to enjoy the performance of the following well-chosen and interesting program:

Hungarian March, "Rakoczy,"	Berlioz
Overture, "Oberon,"	Weber
a. Notturmo (first time).	Dvorak
String Orchestra.	
6. Scherzo, Symphony, No. 2. Op. 70.	
Fantasia, "The Wanderer,"	Schubert-Liszt
Mr. Franz Rummel.	
Overture, "Coriolanus,"	Beethoven
Siegfried Idyl.	Wagner
Valse Caprice.	Rubinstein
Spanish Rhapsody.	Chabrier

The chief interest of the evening centred, of course, in the performance of the soloist. Mr. Rummel, heartily greeted on his first appearance, gave as fine a rendering of the beautiful but seldom played Schubert-Liszt "Wanderer" fantasia as we have ever heard. He attained from the beautiful Steinway grand a fine, noble tone, and by the aid of the sostenuto pedal some pedal effects which were remarkably pretty. His interpretation of the melodious work was full of healthy sentiment and feeling, and his technic, especially in the rendering of the difficult finale, truly marvelous. After the close of the fantasia Mr. Rummel was enthusiastically applauded, and after a triple hearty recall he added as an encore piece, exquisitely played, Floersheim's "Lullaby."

Of the orchestral numbers the best played were Wagner's beautiful "Siegfried Idyl," the stirring "Rakoczy" march, an interesting new nocturne and the scherzo from Dvorak's second symphony. About this latter work the *Tribune* publishes the following clever surmise:

"Dvorak's latest biographer, Dr. Josef Zubaty, says that



already in 1864 Dvorak had two finished symphonies in his desk. This was eleven years before he obtained the "Artists' stipend" from the Austrian Government which enabled him to devote himself exclusively to composition and opened the way for him to publicity through the kindness of Brahms and Hanslick, who were on the committee of awards. Dr. Hanslick, in introducing Dvorak to the Vienna public, related that among the compositions which accompanied the young Bohemian musician's application for the stipend was 'a symphony, pretty wild and untrammelled, but at the same time so full of talent that Herbeck, then a member of our committee, interested himself warmly for it.' The key of this symphony has not been mentioned. It was probably one in E flat composed in 1874. If this surmise is correct, then the so-called 'second' symphony may be Dvorak's fifth. His two published symphonies are respectively in D major (op. 60; it was brought out in Boston by Mr. Henschel) and D minor (op. 70). It is of record that Dvorak composed a scherzo from a symphony in D minor in 1874 and since such a single movement has never been published the indications are that the London Philharmonic Society's work was constructed around the movement composed eleven years before. If so, the fact is a suggestive commentary on the extent to which success stimulates appreciation, and might also serve as an indication that the unknown Dvorak of eleven years ago was a better man than the musical lion of to-day; for the opinion that the scherzo is vastly superior to the other movements of the D minor symphony is one that is generally acquiesced in by local critics and musicians."

### Thomas Popular Matinee.

THE fifteenth Thursday matinee, during the performance of which it rained even more heavily than it did on Tuesday night, was yet fairly well attended and brought the following program without a novelty.

Overture "Magic Flute".....	Mozart
Orpheus.....	Gluck
a. Dance of Happy Spirits.....	
b. Adagio (flute obligato, Mr. Otto Oesterle).....	
c. Dance of the Furies.....	
Scotch Rhapsody.....	Mackenzie
Duo Nocturne ("Beatrice and Benedict").....	Berlioz
Misses Walker and Campbell.....	
Symphonic Poem, "Rouet d'Omphale".....	Saint-Saëns
Ave Maria.....	Schubert
Saltarello.....	Gounod

The most attractive number on the program was the duo nocturne from Berlioz's "Beatrice and Benedict," sung by Misses Walker and Campbell. "Beatrice and Benedict" is a two-act opera comique composed to order in 1862 for M. Benazet, director of the gaming-houses of Baden-Baden, and successfully produced in that watering-place under Berlioz's supervision, and later on at Weimar. The subject of the work is taken from "Much Ado About Nothing," and the composer in his "Memoirs" says "the score, in my opinion, is one of the most live and original I have ever produced."

The duo is very pretty, and especially its accompaniment is charmingly written, the orchestra finishing with a diminuendo which is perfectly delicious. The singing of Misses Walker and Campbell was just satisfactory, but not as brilliant, or even certain as previous efforts especially of Miss Campbell had led us to anticipate. The orchestral numbers were without exception well played, and were received with applause, the most interest being taken by the public in Mackenzie's well worked and effectively-scored rhapsody on Scotch airs, in Saint-Saëns's pretty symphonic poem, and in Gounod's lively saltarello in A minor.

### Concert of the Philharmonic Society.

ALTHOUGH the program for the fourth public rehearsal and concert of the oldest and foremost of our musical organizations, the Philharmonic Society, brought no novelty nor called for its execution on the services of a soloist, both on Friday afternoon and on Saturday evening the Academy of Music was completely filled with an audience which represented the most musical element of our society, and among whom on the latter occasion might have been noticed the presence of Herr Anton Seidl and Frau Krauss, both being the most attentive of listeners.

The purely orchestral program consisted of but four numbers, two tedious ones and two highly interesting ones, and was in so far particularly well chosen, as the two tedious selections were also luckily the shortest ones. The first of these was Brahms's "Tragic" overture, op. 60, a work which has too little thematic material or originality of invention for the amount of labor bestowed upon it by the composer; in fact, it is more tedious than tragic. As for the other soporific number, it was Liszt's symphonic poem, "Orpheus," which is the poorest of all of Liszt's creations of this genre. It sounds like a pianoforte fantasia timidly orchestrated by a novice and not like the product of an artist of Liszt's great reputation.

Between these two works was played Schumann's best symphony, his second in C major. It seems needless at this late date to say aught about the freshness, beauty and richness of invention displayed in this work, but that they were sufficiently appreciated by the public was shown in the applause with which the work was received and which increased after each of the four movements.

To counterbalance the effects of the Liszt symphonic poem the program wound up with the three orchestral selections from Wagner's "Die Götterdämmerung," "Morning Dawn," "Siegfried's Rhine Journey" and "Siegfried's Death." These magnificent

tone paintings, which have repeatedly been given here before by the Thomas orchestra, were played by the Philharmonic orchestra under the most careful guidance of Theodore Thomas in a technically absolutely flawless manner. Almost the same may also be said of the preceding works, but yet in the celebrated Wagner numbers both the conductor and the orchestra seemed to strain every nerve to attain the most polished and accurate artistic result, and they succeeded. Whether the presence of Herr Seidl at this concert had anything to do with this we do not know, but it seems to us not unlikely that it had.

### Philharmonic Club Concerts.

THE third chamber-music soiree of this excellent club was listened attentively to last Tuesday evening at Chickering Hall by a very discriminating, though not quite as large an audience as usually attends these concerts. A piano quintet in D major, by Karl Nawratil, his op. 16, was a matter of interest, it being the first performance of the work here. It is evidently the composition of a scholarly musician, but it lacks beautiful thoughts and melodic ideas, and, considered as a whole, has no striking originality. The third movement, allegro molto in D minor, is by far the best, both in contrapuntal skill and melodic charm, and bore a marked contrast to the andante in B minor, which is labored and uninteresting. The club had valuable assistance in Mr. Richard Hoffman, who played the piano part of the quintet with his usual technical finish and artistic conception, although a little more warmth would greatly enhance his playing.

Goldmark's fine suite in E major for violin and piano followed and was beautifully performed by Messrs. Arnold and Hoffman. The andante and the allegro ma non troppo are delightful specimens of Goldmark's best style.

Miss Josephine Le Clair, from St. Leo's choir, made an excellent impression upon her audience. Allied to a charming person she has a fine quality of mezzo-soprano voice, which she uses well, and with an amount of natural feeling that was refreshing. She sang "My Heart and Lute," by Kjerulf; "Best of All," by Noir; "Prière," by Gounod, and "Chanson de Florian," by Godard. Miss Le Clair was particularly happy in her two French songs, the exquisite "Chanson de Florian" of Godard being delightfully rendered, which moved the audience to demand a double encore. Schubert's superb posthumous quartet in D minor, very well played, closed the concert. This work needs no comment, its beauty is instantaneous and constant to the end. The lovely andante con variazioni was remarkably well shaded and indicated that the performers entered into the true spirit of their work.

### American Opera.

THE American Opera Company gave three crowded evening performances at the Academy of Music of "The Merry Wives of Windsor" during the week from last Wednesday to to-day. The Saturday matinee, however, brought an excellent repetition of "Lohengrin," which took place before an absolutely crowded house. As the cast was the same as heretofore, no new mention need here be made about this performance, excepting to state that through repetitions the ensemble has become still more perfect and the rendering now is as perfect as a magnificent orchestra, a good chorus and efficient solo artists under the direction of so great a conductor as Theodore Thomas can make it.

Otto Nicolai's charming opera "The Merry Wives of Windsor" is a work which, to judge from its reception all last week, has become as great a popular favorite here as it is in Germany, where it belongs to the standard repertoire of every good-opera-house. Nicolai's music is fresh, melodious, well orchestrated and exceedingly interesting. It was the last work of the composer, who died at the age of thirty-eight, on the 11th of May, 1849, at Berlin, four weeks after the "Merry Wives" had been brought out with the most pronounced success at the Royal Opera House of that city. Of the many attempts to set Shakespeare's works to music, Goetz's "Taming of the Shrew" and Nicolai's "Merry Wives of Windsor" can only be designated as the really successful ones, for Ambroise Thomas's opera "Hamlet," beautiful as it is, still falls so short of the drama in musical invention and dramatic meaning that it cannot be considered a genuine success. In "The Merry Wives of Windsor," however, the German libretto of which is very skillfully arranged by the Vienna poet Mosenthal, Nicolai has succeeded in clothing Shakespeare's ideas with musical garments worthy of their contents. The opera was admirably produced by the American Opera Company, which in the matter of *mise-en-scène* have proceeded with their wonted liberality. The cast also was a very efficient one and enlisted the services of the following personnel:

Mistress Ford.....	Pauline L'Allemand
Mistress Page.....	Jessie Bartlett Davis
Sir John Falstaff.....	William Hamilton
Mr. Ford.....	Alonso E. Stoddard
Mr. Page.....	Myron W. Whitney
Anne Page, his daughter.....	May Fielding
Fenton, Anne's Suitor.....	William H. Fessenden
Slender.....	John Howson
Dr. Caius.....	Edward O'Mahony

The palm of the performances undoubtedly belonged to Mme. L'Allemand, who certainly sang better and with more verve and abandon than she did in any previous roles. Her acting, too, was quite pleasing and satisfactory. The latter remark must apply to Mrs. Davis also, but her voice, good as it is, does not show the vocal culture and training of Mme. L'Allemand's. William

Hamilton was very amusing as Falstaff, and his rendering of the drinking song in the second act elicited deserved applause. Mr. Whitney was an excellent Mr. Page, and the other roles were satisfactorily impersonated. The orchestra was in fine trim, the ballet on the finely-set stage during the third act very pretty and the chorus good. Mr. Thomas's reading of the work was excellent throughout, though a little less rapidity of tempo during the third act would doubtless improve the rendering of that portion of the work. On Friday evening the work was conducted by Mr. Hinrichs.

"The Merry Wives of Windsor" will be repeated at the Saturday matinee, "Lohengrin" will have another hearing on Friday night and to-night "Orpheus and Eurydice" will be repeated. During the second half of the season, beginning March 1, six works will be produced in the following order: "Lakmé," "The Marriage of Figaro," "Aida," the ballet Sylvia and Victor Massé's "Les Noces de Jeannette," and Rubinstein's "Nero." The ballet and Massé's opera will be given together. "Lakmé" may be given as early as the 24th inst., during the last week of the first half of the subscription season of forty nights. The management will do this if possible.

The first representation of Delibes's opera of "Lakmé" at the Academy of Music will be given for the benefit of the Society for the Relief of the Destitute Blind of the City of New York and its vicinity. Mr. Charles Graham, with Messrs. William Schaefer and Homer Emens, is now at work on the picturesque and elaborate scenery required for this production, and new and gorgeous costumes are making under M. Godchaux's supervision.

### German Opera.

THE entire last week was given up to repetitions of former productions at the Metropolitan Opera House, and such in fact will also be the case from now to the end of the season on the 6th prox. The company have brought out, just as they did during the previous season, ten operas, and they are content to rest on their well-earned laurels. Well, if the stockholders are satisfied to be treated to sixteen repetitions of "The Queen of Sheba" and ten of "Rienzi," the public, which is rushing and crowding to see and hear these works, have no cause to grumble, and still less so have the critics, whose very arduous duties during the entire season are now, by means of these very repetitions, considerably alleviated.

In the matter of engagements for next season nothing has been yet definitely settled, except the re-engagement of Herr Seidl, Frau Krauss and Frl. Lilli Lehmann, though the latter lady's journalistic proclivities came very near upsetting her chances for a re-engagement. She wrote a letter, which appeared in the *Berliner Tageblatt*, and was poorly translated in the *Times* of this city on Thursday last week. It created quite a sensation on account of the manner, patronizing in the best case, in which she wrote about her colleagues and Kapellmeister Seidl (whose title the *Times* stupidly translated into chaplain instead of conductor), and on account of the hoax about the Philadelphia New Year's Day Masquerade, which in the following words closes the remarkable epistle:

I am sitting on an open balcony, so warm and balmy is the air to-day. In long procession, with music, Indians in splendid costumes march by, stern chiefs in carriages and on horseback, and the people make room for them. What a beautiful beginning of the new year.

Yours, &c., LILLI LEHMANN.

In Germany such a letter would have been attended with serious consequences to the writer, for it is forbidden under threat of pecuniary punishment to write or speak publicly about fellow-artists, but for us here in America, who have no such laws, nothing is left save to think the lady's letter in extremely poor taste.

The other re-engagements are left in doubt by the management for the purpose of holding out to every one of the artists now engaged the prospect of a second American season, thus stimulating them to do their very best to the end of the season, which possibly they might not do did they know positively that they had no chance anyhow for a re-engagement.

As for last week's repetitions, "Rienzi" was crowded to overflowing on last Wednesday, and the "Tannhäuser" performance on Friday night also was well attended. In the latter, Frau Kraemer-Wiedl had assumed the part of *Elisabeth* in place of Mme. Krauss, and she sang parts of the second act, especially the concerted music and the prayer in the third act, much better than was anticipated. The other artists were the same as heretofore. The chorus did very badly and was out of time and tune during the entire opera. The baton was entrusted to Walter Damrosch once more, because Herr Seidl refused to conduct for Frl. Slach. The reason assigned by the great Kapellmeister for his unwillingness to conduct when Frl. Slach is in the cast, is one that does honor to his feelings as an artist. It was caused by Frl. Slach's refusal to join the chorus in "Rienzi," while such artists as Frau Krauss, Frl. Brandt, Herr Stritt, Frl. Goldsticker and others did not think it too little to assist in the difficult concerted music.

On Saturday afternoon and last Monday night "The Queen of Sheba" was twice repeated before sold-out houses. To-night and at the Saturday matinee "Rienzi" will again be heard and on Friday night "Lohengrin" will be given.

At the Casino on last Monday night Strauss's latest operetta, "The Gypsy Baron," was produced for the first time. It was well received by a large and enthusiastic audience who seemed delighted both with the music and the excellent performance and fine stage-setting. Lack of space prevents our going into detail about the work in the present number, but we shall do so in our next week's issue.

## Musical Items.

—Mme. Julia Rivé-King, the excellent pianiste, has started on a two months' concert tournée South and West.

—The New York Trio Club will give a popular matinee at the concert hall of the Metropolitan Opera House on next Monday at 2.30 P. M. The club will be assisted by Mrs. Annie Louise Tanner, soprano, and Miss Kate S. Chittenden, organist.

—Notwithstanding the inclement weather a large and enthusiastic audience gathered at Chickering Hall last Saturday evening for the complimentary concert tendered to Mrs. Sarah B. Anderson. The lady was repeatedly recalled after her first solo, and in response sang "The Storm" and "To Sevilla," in her usual artistic manner. Nearly the whole program was encored and the concert was thoroughly good throughout. The concerted music sung by the Beebe Quartet gave much pleasure to the audience.

—Max Vogrich, who, when traveling with August Wilhelmj in this country, charmed everybody by the infinite grace and taste of his accompaniments, has returned to San Francisco,

Cal., from Australia, and has arranged for a series of grand concerts, to be given at the Alcazar, on Monday, Wednesday and Friday evenings, February 15th, 17th and 19th. Miss Alice Rees, a soprano singer of large reputation, will be one of the features. The other star is Mr. John Radcliff, the great English flutist, who for many years belonged to the Royal Italian Opera orchestra. He is acknowledged by many to be the flutist of the world. Other artists, whose names are not yet announced, will assist at the concerts.

—Under the title of "Concerts Artistiques" a concert organization has been formed, a better one than which has not been heard as yet in this country. It consists of Miss Lilli Lehmann, prima donna from the Imperial Opera House, Berlin, and from the Metropolitan Opera House, New York, court-singer to H. M. the Emperor of Germany; Herr Franz Rummel, the celebrated pianist; M. Ovide Musin, the distinguished violinist, and Mr. Emanuel Moor, musical conductor. The "Concerts Artistiques" are given under the management of Mr. Ch. F. Tretbar, of Steinway Hall, and Mr. Henry Wolfsohn has assumed the duties of business manager. The artists will give a concert with orchestra at Steinway Hall on March the 8th, and then will leave on a tournée of forty or more concerts in the larger cities of the

States and ending by the middle of May, when Fri. Lehmann will have to fulfil her engagement with the Cincinnati May Musical Festival Association.

—The first of Mr. Louis Melbourne's American Concerts was well attended at Chickering Hall on last Monday night. The program was a very variegated one, and as the concert, for some unknown reason, did not begin until after 8.30 P. M., it was not until 10.30 P. M. that the end was reached. The best performance of the evening was Miss Dora Becker's playing of the "Polonaise," for violin, by Vieuxtemps. She was heartily applauded and twice recalled. Next ranked Miss Virginia Rider's piano playing; this young lady has a fair technic and touch, but her use, or rather her abuse, of the pedals spoils the otherwise nice effect of her achievements. She rendered the gigue and variations from Raff's suite; the Hungarian fantasia, by Liszt (the second piano being well played by Mr. G. Becker); a prelude and "Witch's Dance," by MacDowell, and the "Tremolo" by Gottschalk. None of the singers of the evening was remarkable, though Miss Hortense Pierser sang the "Jewel Song" from Faust acceptably, and the "Courtney Ladies' Quartet" was heard to advantage in two selections. The other solo singers were Miss Laura Carroll Dennis, Miss Effie Stewart, who was badly accompanied by the composer, Harrison Millard, in one of his own trashy songs, Miss Isabelle Stone and the tenor, W. H. Lawton.

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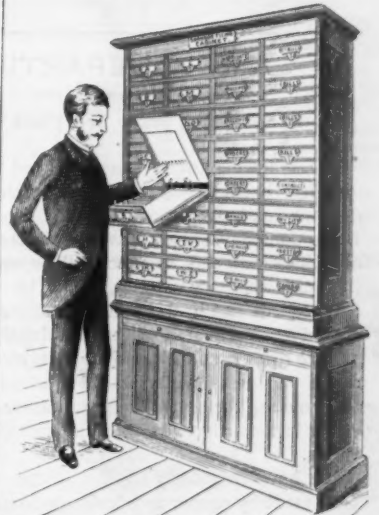
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THE following advertisement, mailed to us and which has been largely circulated, explains itself. The decision finally arrived at by the B. Shoninger Organ and Piano Company, of New Haven, is the result of protracted considerations, and its effect will be more far-reaching than may appear at first glance. The company itself is in excellent financial standing, and with the increased capital stock which it will unquestionably secure, it will be able to own, control and stock its own branch houses and do business directly instead of through agents, many of whom are themselves responsible for a want of confidence in them that now prevails among large manufacturers.

We have frequently alluded to the errors that have been made by agents and dealers who have now become virtually accustomed to everlasting renewals of notes and accounts. There is no doubt about the fact that manufacturers are rapidly becoming disgusted with such and other unbusinesslike methods of many dealers, and they will pay considerable attention to the operations of the new departure inaugurated by the B. Shoninger Company.

As to ourselves, we doubt not the success of the plan. The company will manufacture, supply, and sell and rent organs and pianos in many new sections where the trade has been neglected; it will run no risks of credits with unreliable dealers, and it will retain the retail margin itself, and by means of a thorough system its operations will become simplified and decidedly practical.

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REFERENCES: The Mercantile Agencies and Banks at New Haven, Conn.

## THE "OPERA."

THE following correspondence explains itself, and is another evidence of the ease with which an imposition can be maintained. We believe that Peek & Son should make an example of the Toronto manufacturer who is using their trade-mark, and the best way to do that is to publish him in THE MUSICAL COURIER.

We had no idea that Peek & Son were established in 1850, and is consequently one of the oldest houses in the trade.

NEW YORK, February 8, 1886.

To the Editor Le Moniteur du Commerce, Montreal, Ont.:

SIR—We see by last week's issue of THE MUSICAL COURIER that you very lately published in one of your editions a list of "bogus or stencil pianos," among others the "Opera" was found. You have evidently been misinformed, for we manufacture the "Opera" piano, which trade-mark is owned by us; our house is well known by the trade, having been established since 1850 by Mr. D. T. Peek, the senior member of the firm.

As such an article is calculated to do us much harm, we trust after careful investigation as to our being manufacturers you will give this notice in way of retraction, sending us a copy. Mr. Thos. F. G. Foisy, of your city, represents us, to whom we refer.

Very truly, PEEK & SON.

LE MONITEUR DU COMMERCE, )  
43 Rue St. Gabriel, )  
MONTREAL, February 10, 1886. }

Messrs. Peek & Son, New York:

DEAR SIR—In reply to yours of 8th inst. beg to say that the "Opera" piano referred to in our article is not the "Opera" manufactured by you and bearing your name, but an instrument made, so we are informed, in Toronto and simply marked "Opera," with no manufacturer's name attached and that is what we are fighting. We claim that any instrument that does not bear the name of the manufacturer should be sold for what it is, an inferior instrument, inasmuch as the manufacturer dare not endorse it with his name.

Yours truly, F. D. SHALLOW & CO.

## GIVE US THE FACTS.

WE reprint the following from the latest issue of the Chicago Indicator:

The Ludden & Bates Southern Music House requested three prominent business men of Savannah to investigate the charges made by THE COURIER, and their verdict, after a careful investigation, acquitted the concern of any wrong statements or uncommercial conduct.

Now this does not sound right, and it is not in the usual candid vein which characterizes what Fox says or writes. The verdict of the three men did not acquit the Ludden & Bates Southern Music House of the two charges which the committee is said to have investigated. We charged, in the first place, that the "Hale-Arion" piano is a stencil piano, and not a registered trade-mark. We called for the number of that trade-mark. The committee never has been able to furnish it. So the committee could not acquit on that charge. The next charge which we made was that the Ludden & Bates concern was wrong in advertising that it was manufacturing pianos. We asked the house, "Where is your factory?" We answered, "Nowhere." The house has admitted since then in its own handwriting to us that it did not make even one piano in 1885. Consequently our second charge was true, and no one was acquitted. That ends the Ludden & Bates matter for the present. There is not an intelligent reader of music trade papers in the United States who misunderstands the situation as it pertains to our charges and the Ludden & Bates concern. For the benefit of our readers we will once more repeat our classification of the stencil business:

- Class I.—Manufacturers who openly stencil.
- Class II.—Manufacturers who stencil clandestinely.
- Class III.—Dealers who sell stenciled pianos, stating to the purchasers that the pianos are manufactured for them.
- Class IV.—Dealers who sell stenciled pianos, claiming to manufacture them.

There is really one other class, and that class is the manufacturers who make a few pianos and buy many cheap pianos and claim that they made them all simply because their names are on all the new pianos they sell.

The writer of this was in the stencil piano business himself when he was a mere youth. It became so distasteful to him that he managed to get away from it and determined to dedicate any opportunity which might offer itself in favor of that class of pianos which is the

best constructed for musical culture. His experience has qualified him to expose the stencil piano, and that he has been successful in his efforts to advance the interests of the better grade of pianos no firm now doubts. There is a great deal of work ahead, and there is much to do before the evil can be considered eradicated, but we are alive to all of its phases and we are determined to expose the whole business before we get through.

"Reform" seems to be the cry of the day, and such as have not yet reformed and shall continue in the surreptitious stencil business cannot expect to be shielded by us when the revelations come in, as they sooner or later arrive during a journalistic campaign.

## The Statement is Correct.

WE have received the following letter of inquiry from London, to which we reply below:

10 HARGRAVE PARK ROAD,  
LONDON, N., January 28, 1886. }

Editors Musical Courier:

I find in a London musical publication (the *Gem*) an announcement that Wilhelmj, the violinist, plays upon a Gemünder fiddle, and that he wrote to your paper that he considers George Gemünder the greatest artist in his field in the world, being of opinion that his productions even surpass those of the most celebrated old Italian makers.

Is this statement correct? And, if so, would you kindly send me a post-card with the address of G. Gemünder?

I am sadly in want of a first-rate violin, as I have only an old French fiddle, which is pretty good, but nothing much to boast of. From a few press criticisms I send, you will see what I can do, but want now a thoroughly good instrument.

Hoping you will kindly oblige me, I have the honor to be,

Yours very respectfully and truly,

GEORGE LEIPOLD, Violinist.

[Wilhelmj] wrote to THE MUSICAL COURIER that he considered George Gemünder the greatest artist in his field in the world, and the violinist also wrote that it was his opinion that Gemünder's productions even surpassed those of the most celebrated old Italian makers. We understand that Wilhelmj has, since the publication of the statement in THE MUSICAL COURIER, endorsed it on many occasions verbally. The address of Mr. George Gemünder is Astoria, L. I., N. Y.—EDITORS MUSICAL COURIER.]

## In Springer's Footsteps.

LIBERAL GIFT OF MR. NEFF FOR NEW PIANOS.

IN the most modest and unostentatious manner, quite like that in which the deceased Mr. Springer made his gifts, Mr. Peter Rudolph Neff, president of the College of Music, Cincinnati, has made to that institution a present as timely as it is valuable.

For some time past it has been apparent that the pianos at present in use were not worthy an institution of the rank of the College of Music. Pupils as well as teachers were conscious of this, but nothing could be done by reason of the cost which would be entailed. As the condition of the pianos did not improve with time, Mr. Neff took the matter in hand and conferred with Mr. Lucien Wulsin, one of the partners of the well-known firm of D. H. Baldwin & Co., whom he asked to examine the pianos in the college. The result of the examination showed that the instruments were not equal to the requirements of an institution of the high rank of the college, except three upright pianos, which could be restored. As the college, while flourishing and prosperous, is not yet in condition to provide for so large an expenditure at this time, Mr. Neff stepped into the breach and engaged to provide the necessary sum.

A proposition was asked of Messrs. D. H. Baldwin & Co. for furnishing six grand pianos of Steinway & Sons and Decker Brothers, and five uprights of Haines Brothers and J. & C. Fischer, and to restore the three upright pianos—the pianos belonging to the college. In the contract is included that the firm shall furnish to the college the necessary pianos for use in concerts. Mr. Neff accepted the proposition submitted, and through his liberality the college is now better equipped with fine pianos than any other music school in the country. The instruments will be divided as follows:

- A new Steinway grand in Miss Gaul's room.
- A new Steinway grand in Mr. Doerner's room.
- A new Decker Brothers' grand in Miss Hoeltge's room.
- A new Decker Brothers' grand in Mr. Graninger's room.
- A new Decker Brothers' grand in Mr. Gorno's room.
- A new Decker Brothers' grand in the recital room.
- New upright pianos for Miss Elsner, Mr. Glover, Miss Teckla Vigna, Miss Stone and Mr. Hauser.

The trustees of the College of Music have concluded to revenge themselves on Mr. Neff for his liberality, by instituting a free scholarship, which will be known as the Neff Scholarship.—*Christian Standard*.



**SOHMER**

The 'Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

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Artistic imitations of the best Italian models our speciality. A variety of old and new instruments, artist's bows, strings &c. constantly on hand. Repairing done in a superior manner.

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Beauty of Tone,  
Elegance of Finish,  
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The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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**TENTH ANNUAL MEETING,**  
June 30, July 1 and 2, 1886,

— AT —  
**TREMONT TEMPLE,  
BOSTON, MASS.**

Official Report of Ninth Annual Meeting, containing Lectures, Discussions, List of Members, &c., will be sent for 25c. by addressing the Secretary.

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Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

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**WILCOX & WHITE ORGAN CO., Meriden, Conn.**

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

**THE PUBLIC**

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

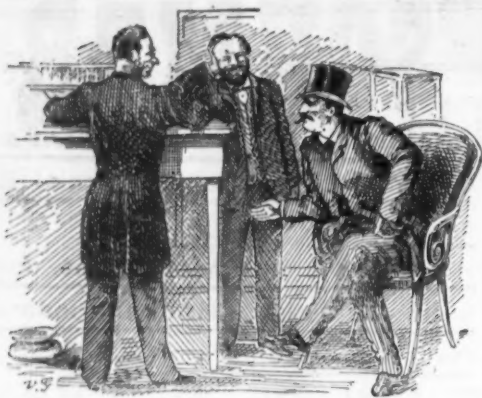
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GRAND, SQUARE and UPRIGHT.

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**65,000**  
NOW IN USE.



THE TRADE LOUNGER.

FROM Washington the following information reaches me in reference to the bankruptcy law: "As to its passage, I should say that there is a reasonable prospect of its becoming a law at this session, though nobody can tell what the House may do. The Judiciary Committee of the present House does not seem to me to be quite so favorable in its make-up as the last one. Most of the Western and Southern members, too, are hostile to the measure. But, notwithstanding all this, I think there is good reason for believing that the XLIXth Congress will pass a bankruptcy law." There is no doubt that the music trade hopes that such a law will be passed this session.

Here is a commercial report on the successors of Daniel F. Beatty, at Washington, N. J. Of course I print it because it was a confidential report given by one of the agencies to a subscriber, who gave it to the party who furnished it to me. I believe anybody can get one of these "confidential" reports:

Beethoven Piano and Organ Company, Washington, N. J.—Leased the factory of the D. F. Beatty Piano and Organ Company last fall for a term of six months. Is an incorporated company, the incorporators being James W. Thompson, of New York, Erastus A. Cole and Jacob Creveling, the latter two formerly in the employ of the Beatty Company, one as superintendent, the other as bookkeeper. As per certificate of organization recorded in the clerk's office, no one seems to have been made president, treasurer or director. Date of organization, September 9, 1885, to terminate September 8, 1935. Capital stock, \$10,000, 100 shares at \$100 each. Paid in \$1,000 to commence on. Mr. Cole of this company is said to own some property and to be worth \$5,000, but nothing is known as to the financial status of the others.

That is the report. James W. Thompson is located at No. 39 Park-row, this city; Cole was Beatty's former bookkeeper, and Creveling was Beatty's assistant superintendent. The clerk's office where the certificate of organization is recorded is at Belvidere, N. J. One thousand dollars paid-in capital gives the company away; that saves me time and trouble.

I understand that Mr. William Munroe has given up his position as head of the Munroe Organ Reed Company, of Worcester; that he still retains his stock; that Mr. Charles P. Fisher has been made president and treasurer of the company, and Mr. Joseph Rice, formerly the bookkeeper, has been made secretary.

C. D. Pease has purchased the lot and building to the east of his present factory in West Forty-third-st., and will erect an eight-story addition. He will probably give his only son an interest in his business. The young man has been steadily at work in his father's factory and is an excellent piano maker himself, although he passed his twenty-first birthday only recently.

One of the biggest strokes in local advertising has been accomplished by Messrs. Charles Bobzin and Harry R. Williams, known as the Detroit Music Company, Detroit, Mich. They published in the *Free Press* of that city a list of 236 purchasers, with addresses, &c., all of whom purchased from the company during the twelve months preceding the advertisement. The pianos controlled by the company are the Chickering, Hardman, Lindeman, Emerson and Williams Brothers. If certain dealers in Detroit do not "wake up," the Detroit Music Company will surely distance them. It looks so now.

The Boston *Globe* issued a musical number on last Thursday, which contained many excellent articles but much nonsense, which, of course, could not be avoided under the circumstances. The following is a statement made by a dealer during an interview with a reporter. Anyone who would offer to wager that either Harwood or Beardsley made the statement would find no taker.

An upright piano should be left open all the time, says the dealer. If it is shut up the keys will turn yellow. Dust cannot hurt a piano of any kind, and it ought not to be closed, save when the room is swept. The cover of a grand or square piano should be put down after one is through playing. Of course, if there is any danger of water dropping on the piano, it ought to be covered with a rubber cloth. Above all things, a piano should not stand over or close to a register or steam radiator, for the undue heat will hurt it. A good piano is not

hurt in the slightest by moving about, save the damage to the case. We had some pianos come from Germany last fall, and when they reached here they were in just as good tune as when they started, nine weeks before. A piano is just like a watch or any other delicate mechanism—it ought to be regularly looked after. A piano should be inspected by a first-class tuner every three months. A poor tuner may hurt a piano just as much as a poor watch repairer can hurt a watch. A first-class piano with good care ought to keep in good condition for fifteen years. Then it will be cheaper to exchange it for a new one than to have it repaired.

In some reminiscences of the stage published in the Chicago *News* an actress is spoken of who had a hobby for singing "I'll be no submissive wife," and who produced her pet song on all occasions without regard to the appropriateness of the scenery or the situations. One night in "The Robbers," when the orchestra was out, she came on in a wood scene, and had a stage hand push on a piano from the opposite side. She exclaimed: "Ah, the brigands have left their piano behind them. I will sing my favorite song." And she played her own accompaniment and sang "I'll be no submissive wife."

In a statement made by Mr. John Haines, Jr., of the former Haines & Whitney Company, of Chicago, he is reported to have said that \$3,500 was received by E. Gabler & Brother from the company for pianos, and that Chickering & Sons received \$9,429 for pianos. I believe that the amount of money paid to Chickering & Sons represented what stock of pianos was held by C. J. Whitney after the transfer of the Chickering piano to the W. W. Kimball Company, of Chicago. But the case with E. Gabler & Brother is altogether a different one. That firm never sold to the Haines & Whitney Company one piano, never saw a check or draft of the company. Mr. C. J. Whitney formerly did business with E. Gabler & Brother, but the Haines & Whitney Company never did. John M. Smyth is the Chicago agent for the sale of the Gabler piano.

I understand that Messrs. C. C. Harvey & Co., of Boston, have acted upon my suggestion and have removed the "Chickering" sign from under their bow-windows. The firm never sold new "Chickering" pianos, but a piano made by Harwood & Beardsley, called S. G. Chickering. The Hardman sign is now in place of the former sign and that is the proper thing.

## WARRANTY.

FROM *Bradstreet's* we quote the following decision which may interest some of our readers:

CONTRACT—STIPULATION—WARRANTY.—Where one party agreed to put into a building owned by another an elevator "warranted satisfactory in every respect," the Supreme Court of Pennsylvania held (Singerly v. Thayer) that the stipulation meant satisfactory to the purchaser, and that unless it was satisfactory to him he need not accept it. The court said: "The proposition was made to induce him (the purchaser) to purchase a kind of elevator not in general use. The fair inference is that he desired to procure one that would be satisfactory to himself. The manifest import and meaning of the language used is that it should be satisfactory to him. This then was the agreement. To him alone was the proposition made. It would not have been any clearer had it read warranted satisfactory to you in every respect. He, therefore, was the person to decide and to declare whether it was satisfactory. He did not agree to accept what might be satisfactory to others, but what was satisfactory to himself. This was a fact which the contract gave him the right to decide. He was the person negotiating for its purchase. He was the person to test it and to use. No other persons could intelligently determine whether in every respect he was satisfied therewith."

If the above is good law it holds as well in case the article is a piano, organ or wheelbarrow as it does when the article involved is an elevator. Sooner or later the piano trade must reach some definite conclusion as to its form of warranty, and, of course, its true significance.

## A Violin Made 200 Years Ago.

SUCH is the heading of a letter which appeared recently in the *Baltimore American*, and which we herewith reproduce:

ROUZERVILLE, Pa., January 12.

Editor *American*:

In your weekly issue of December 19 I saw an account of a violin being used at a fair held at Charlestown, W. Va., Thanksgiving evening, which was made by a German workman of the name of Jacob Steiner, in the year 1675. I have a violin in my possession which, according to the card on the inside, was manufactured in the year 1651. On the card is written, "Joseph Guarnerius, fecit Cremona, Anno 1651."

Yours truly, LOUIS DUTROW,  
Rouzeville, Franklin Co., Pa.

[The card on the inside of a violin is no indication of its age or of its quality; neither does the name on the card amount to anything unless the instrument is genuine, and that can only be proved by examination, and the persons whose judgment as examiners has such value that confidence is placed in what they determine after an examination are few and far between. If the writer of the letter desires to know whether the renowned Joseph Guarnerius is the maker of the violin he owns he must have that fact established, and if it should prove true the instrument may be worth considerable money.—EDITORS MUSICAL COURIER.]

## A Trade Directory.

THE new, and, in fact, we may as well say, the first music trade directory that will have any value with the firms in this line of business, has just come from the press of H. A. Rost, of this city. It contains 6,000 names of firms in the music trade in the United States, and with as complete a classification as is possible under existing circumstances, for it is exceedingly difficult to separate into classes those firms which sell pianos or pianos and organs and those which sell pianos and organs and sheet-music from those which sell sheet-music only or sheet-music and small musical merchandise, or the latter class of goods only. However, the Rost Music Trade Directory has a remarkably thorough system of classification, and very simple it is at that. The book also contains 4,000 names of professional musicians. The price of the book, in best binding, is at the ridiculously low figure of \$3, and can be ordered through THE MUSICAL COURIER, post-paid, on receipt of price. See advertisement.

## The Smith American Organ Company—Established 1852.

(From the new catalogue just issued by the company.)

THIS company, after thirty-three years' experience in manufacturing organs, present this, their annual catalogue, as the most complete they have ever issued, containing a large variety of styles and combinations, from which may be selected instruments ranging in price from \$50 to \$1,000, and adapted for use in the school, church, parlor and conservatory; in fact for any use for which the organ is intended.

The organs made by this company now number over ONE HUNDRED AND TWELVE THOUSAND, and each new style in the long series, it is believed, has shown that progress is the motto of the establishment. The Smith American organs are commended for the highest and best reasons:

1. The mechanism is the result of the longest experience of skilled workmen possessed by any establishment in the world.
2. The materials used are the best to be obtained, without regard to cost.
3. The cases are solid, durable, resonant, tasteful in form and highly finished.
4. The quality of tone has been the delight of musical people and the emulation of competitors for years.
5. Every organ is warranted to remain in tune and order five years, if protected from dust and dampness.
6. The continuous use of this vast number and the constantly increasing demand show that the organs not only please at the outset, but give permanent satisfaction.

The large capital, the perfected machinery, the unequalled facilities and the efficient management of this company secure advantages which are out of the reach of smaller establishments and enable agents to offer purchasers the most for their money.

## In Favor of Herr Mand's Pianos.

LONDON, July 19, 1884.

IT gives me great pleasure, as president of the Jury on Musical Instruments at the International Exhibition in the Crystal Palace, London, to have had occasion to examine the overstrung upright pianos exhibited by Herr Carl Mand, of Coblenz.

I consider them the best and choicest instruments which I have ever seen. Their tone is of perfect beauty, the touch very good and the interior workmanship first-class.

Herr Mand was also a member of the jury, and I can only regret that for this reason his instruments were exhibited *hors de concours*, for it can hardly be doubted that otherwise they would have received the diploma of honor and the great gold medal.

WILLIAM GANZ,

Director of the New Philharmonic Society Concerts and President of the Jury at the International Exhibition at the Crystal Palace, London.

## Patents.

ISAAC BULLARD, Hyde Park, Mass., had a patent granted on January 19 for an upright piano action, No. 334,511. The application was filed September 18, 1884.

Ignazio Fuso, of Boston, had a patent granted on January 26 for an upright piano action. His claims are that the tail of the back-catch, provided with a recess or opening arranged directly over the jack-stop to enable access to the upper end of such jack-stop, to be had by a screw-driver inserted in the recess or opening, and that the back-catch stop having in its tail or stop a recess or opening hinged to a bar separate from that for supporting the adjustable stop of the jack, such recess or opening being arranged immediately over the upper or nicked end of the said adjustable stop. No. 334,768. The application was filed August 29, 1885.

Stephan Brambach, New York, had a patent granted for an upright-piano case. Said patent is one of those now used by the Estey Piano Company and refers particularly to the improved front and music rack. For more information upon the subject of upright desks or racks, read THE TRADE LOUNGER article in this issue of THE MUSICAL COURIER. The number of the Brambach patent above referred to is 334,993. The application was filed July 6, 1885.

—The basement of the Hook & Hastings pipe organ factory was submerged by last Saturday's flood in Boston.

—G. L. Werth & Co., of Montgomery, Ala., write to us that they represent the J. & C. Fischer, New England, R. M. Bent & Co. and Mathushek & Sons' pianos, and the New England, Kimball and Earhuff organs.

—Young Alfred Lertz, who is the main stay of his father's business (R. Lertz) in Baltimore, was in the city the past week and made large purchases of pianos and organs. Young Mr. Lertz is an expert piano buyer and his firm is doing an excellent trade.



Popular Designs for 1885-86.

# THE NEW ENGLAND CABINET ORGANS.

THEY STAND

— AT THE —

Head of the List

— OF THE —

LEADING INSTRUMENTS

Of the World.

SO SAY THE PRESS, THE ARTISTS and PEOPLE.



THEY WIN

— THE —

HIGHEST PRIZES

*Whenever Competing,*

AND STAND THE MOST SEVERE  
TESTS, ALWAYS GIVING PER-  
FECT SATISFACTION.

Over 85,000 in Daily Use.

THE WORLD'S VERDICT!

THESE

## ORGANS

Are Unquestionably

THE BEST MADE.



— FOR —

Beauty of Design,

Superiority of Finish,

Excellence of Workmanship,

Faultless Tone Quality, and

Mechanical Improvements,

— THESE —

## ORGANS

*Are Without an Equal.*

ALL INSTRUMENTS FULLY WARRANTED FOR  
FIVE YEARS.



— MANUFACTURED BY —



WE STUDY THE REQUIREMENTS OF  
ALL CLASSES AND CLIMES.

The Church, Chapel, Hall,

Lodge and Parlor,

ALL FIND IN OUR

## ORGANS

*The Requisites Most Needed.*

THE TRADE PREFER THEM,

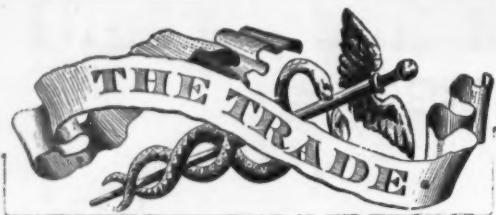
*Because the Easiest Selling in the Market.*

# THE NEW ENGLAND ORGAN CO.,

OFFICE AND WAREROOMS,

Marble Buildings, 1297 & 1299 Washington St., Boston, Mass., U. S. A.

ILLUSTRATED AND DESCRIPTIVE CATALOGUES MAILED FREE TO ALL APPLICANTS.



—Blüthner, of Leipsic, has just completed his 25,000th piano.  
 —Mr. George W. Lyon, of Lyon & Healy, Chicago, is in town.  
 —Fife & Co. are successors to Eben Hoyt's branch house at Manchester, N. H.  
 —Mr. Edward Ambühl has recently entered the employ of Messrs. Steinway & Sons.  
 —Ingraham & Norris, Beatrice, Neb., are the successors of Van Arsdale & Ingraham.  
 —Captain M. H. Beatty, the brother of Daniel F. Beatty, is engaged in the manufacture of rubber stamps and office supplies at Washington, N. J.  
 —E. H. Graham, formerly with Zebina Smith, Erie, Pa., has gone into business in that town on his own account and will handle the Chickering piano.  
 —H. D. Clement, formerly of Clement & Van Meter, Fremont, Neb., is now located at Montgomery, Ala., where he has a piano and organ business.  
 —The Baus piano, which was formerly handled by C. W. Harris, Troy, N. Y., is now represented by J. H. Thomas, of Albany, N. Y., for the same territory.  
 —The Weaver Organ and Piano Company, of York, Pa., is pushing its Eastern trade. Several lots of these organs were shipped last week to New England dealers.  
 —A cyclis of three musical lecture matinees was begun last Saturday by Prof. W. Waugh Lauder at the Peoria High School, Peoria, Ill. Mr. Lauder uses the Sohmer grand piano during the accompanying recitals.  
 —The foreign trade of the Clough & Warren Organ Company, of Detroit, is exceedingly encouraging. Organs have just been shipped by the company to Shanghai, China; Stockholm, Sweden, and Lisbon, Portugal.  
 —The late Mrs. Charlotte Blume was for years identified with the music trade in this city. Her husband, Frederic Blume, engaged in the making of pianos in this city many years ago, and Mrs. Blume conducted a music house on Fifth-ave., and later on Wood street, subsequently occupying the Sixth-ave. house.  
 —Pittsburgh East End Bulletin.

—Mr. A. Collard, says a London paper, has taken out a patent for a new flute exhibited at the Inventions Exhibition, and to which was awarded the medal given for improvements in the mechanism of concert flutes. The principal characteristics of the invention are that every part of the mechanism is round instead of angular; that any key or part can be taken off without disturbing the rest of the mechanism; and that the pieces can be put together with ease. The new flute is said to possess improved power and quality of tone throughout; also, its compass extends to G, instead of C, in alt; and that a saving in the cost is obtained by increased simplicity of structure.

—Mr. Freeborn G. Smith has been especially fortunate in securing the services of Mr. A. H. Simmons for manager of his new piano warerooms in Philadelphia. Mr. Simmons has had large experience in the piano business at Albany with the Haines Brothers pianos, and in Philadelphia, where he has an extensive acquaintance, which will enable him to push the Bradbury pianos successfully.

—W. B. Tremaine, the manager of the Mechanical Organette Company, is in Chicago to open a new branch. The one the company now has on Dearborn-st., in that city, was started as an experiment, but has proved so successful that it has been determined to open a still larger store on a prominent thoroughfare.

—The first German grand piano ever played in public in Paris, was an instrument from the well-known firm of Rud. Ibach Sohn, Barmen, Germany, the performer being the virtuoso, Emil Sauer. We notice from the comments that the piano astonished the listeners, both on account of its power and wealth of tone as well as its size.

—Mr. R. F. Keith writes to us from Fort Wayne, Ind., February 11: "Will you please notice in THE MUSICAL COURIER that I have sold my interest in the capital stock of the Fort Wayne Organ Company and will take a few months' vacation before embarking in any new enterprise."

—Mr. F. W. Bailey is temporarily located in this city, with headquarters at the Continental Hotel, where he represents Wm. Bourne & Son, piano manufacturers, Boston. Mr. Bailey continues at the same time as representative of the Bay State Organs.

—J. H. W. Cadby, of Hudson, N. Y., cannot be found, and we hear of curious rumors, some to the effect that he is very much wanted. But the reports are rumors. The probability is that Cluett & Sons will buy out the stock of Cadby.

—William Tonk & Brother, of this city, have opened a branch of their piano-stool emporium at the wareroom of Messrs. Alban Voigt & Co., Nos. 24 and 26 Edmund-pl., London.

—W. H. Briggs, formerly with the George Woods Company, Boston, has a wareroom at 576 Washington-st., and represents the Calenberg & Vaupel piano in that city.

—The factory of the Guild Piano Company, in Boston, is running overtime in some departments. The company has orders ahead now to keep it busy for thirty days.

—J. Burns Brown, the New York agent of the "Briggs" piano, has convinced many of our musical people here that the "Briggs" is one of the best finished pianos now on the market.

### Correct.

THE London Music Trades Journal, one of the most reliable English trade papers, prints the following:

Messrs. Metzler & Co. call our attention and that of the trade and organ-music lovers generally to one of the latest additions to the "Liszt organ" of Messrs. Mason & Hamlin, for whose organs Messrs. Metzler & Co. are agents in this country. We allude to the new "pedal point" stop in the Liszt organ, the single and double manual styles of which may justly be said to constitute a radical departure in reed organs. Our readers will be glad to learn some particulars of this ingenious invention. By means of an original mechanism, set in operation by the knee of the performer, any one of the keys in the lowest octave, when depressed, remains down after the finger is removed until any other key in that octave is touched, the latter key then remaining down in the place of the former; thus allowing the player to manipulate as much or as little of the remaining portion of the keyboard as he wishes, and at the same time affording him an excellent "organ point," which may be varied as he sees fit. A slight movement of the knee will, at any moment, easily disconnect the mechanism, the lower octave keys then acting in their usual and regular manner. Several notes, instead of one, may be made to continue sounding by depressing their corresponding keys, and some remarkably charming and striking effects are thus afforded when some 2-foot or 4-foot stop is drawn. A somewhat similar mechanism was used by the Mason & Hamlin company years ago, but the new arrangement is a decided improvement on the old, and peculiarly desirable in the Liszt organ on account of the extraordinary pipe-like quality of tone of this particular instrument.

### ROST'S DIRECTORY

—OF THE—

## Music Trade Profession

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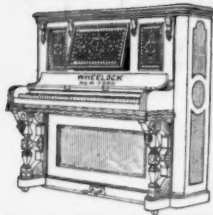
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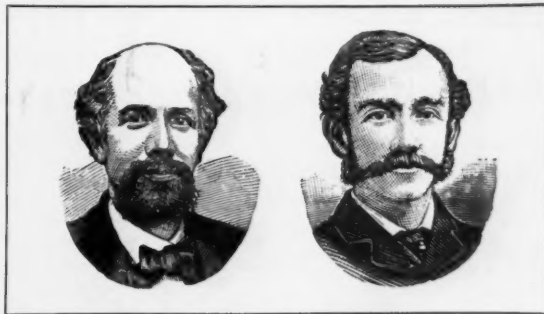
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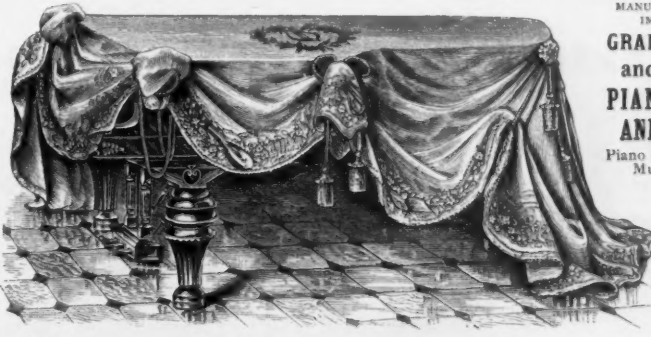
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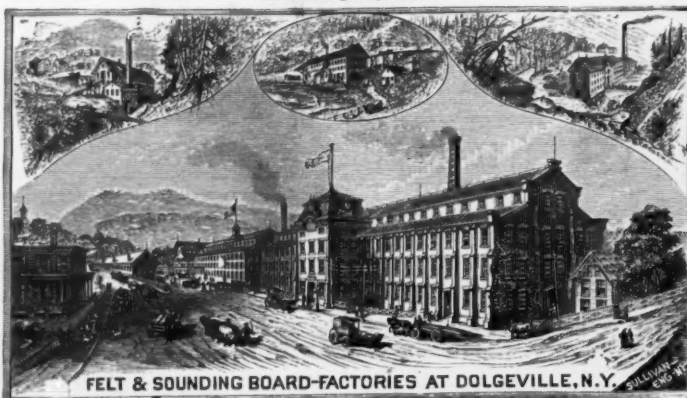
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